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Elements of Multimodality in Cartoon through Linguistic Mode and Visual Mode

Elemen Multimodalitas dalam Karya Kartun melalui Moda Linguistik dan Moda Visual

Nur Izzati binti Abdullah[1], Anida binti Sarudin[2]*, Zulkifli Osman[3], Husna Faredza Mohamed[4], Redzwan, Mazura Mastura Muhammad[5], Marlini Idris[6]
[1,2,3,4]Jabatan Bahasa dan Kesusasteraan Melayu
Fakulti Bahasa dan Komunikasi, Universiti Pendidikan Sultan Idris
35900 Tg. Malim, Perak Darul Ridzuan

[5]Jabatan Bahasa dan Kesusasteraan Inggeris
Fakulti Bahasa dan Komunikasi, Universiti Pendidikan Sultan Idris
35900 Tg. Malim, Perak Darul Ridzuan

[6] Pusat Pengajian Bahasa Umum
Universiti Pendidikan Sultan Idris
35900 Tg. Malim, Perak Darul Ridzuan
*Corresponding Author: anida@fbk.upsi.edu.my

Abstract

In cartoons, meanings and messages are generated either through two semiotic modes that are verbal and visual or solely through visual modes. Interaction between language and cartoon images is often regarded as a straightforward and easy-to-process way to convey a message. This study aims to show that the meaning and cartoon messages are not always easy to understand, therefore readers should observe the language and visual information of each cartoon. This study is aimed at identifying the linguistic modes and the visual modes in the cartoons to convey the meaning and the explicit message or implied message. For this purpose, two theories are adopted; Systemic Functional Linguistics Theory by Halliday (1994) to analyze linguistic modes and multimodal approach by Kress and Van Leeuwen (1996, 2006) to analyze visual modes or images in cartoons. The research data was obtained from *Usik-Usik* cartoon book (Cynical Collection of the World of Education). The findings indicate that language text is a linguistic modes that acts as an effective multimodal element and complement the visual modes in the cartoon work. Furthermore, the findings of the study also show that the role of linguistic modes is to provide the context in the cartoon work as additional information so that the reader can understand the messages to be communicated more clearly.

Keywords: *linguistic mode, visual mode, Functional Systemic Linguistic Theory*

Abstrak

Dalam kartun, makna dan pesan dihasilkan melalui dua mode semiotik, yaitu verbal dan visual atau hanya melalui mode visual. Interaksi antara bahasa dan gambar kartun sering dianggap sebagai cara penyampaian pesan yang langsung dan mudah diproses. Penelitian ini bertujuan untuk menunjukkan bahwa makna dan pesan kartun tidak selalu mudah dipahami sepenuhnya. Oleh karena itu, pembaca harus memperhatikan informasi linguistik dan visual untuk setiap kartun. Penelitian ini dilakukan untuk mengidentifikasi mode linguistik dan mode visual yang terdapat pada kartun untuk menyampaikan makna dan pesan, baik secara literal maupun implisit. Untuk tujuan ini, dua teori yang digunakan adalah Teori Linguistik Sistemik Fungsional oleh Halliday (1994) untuk menganalisis mode linguistik dan pendekatan multimodal oleh Kress dan Van Leeuwen (1996, 2006) untuk menganalisis mode visual atau gambar dalam kartun. Data studi diperoleh dari buku kartun Usik-Usik (Koleksi Sinis Dunia Pendidikan). Temuan studi ini menunjukkan bahwa teks bahasa merupakan mode linguistik yang bertindak sebagai elemen multimodal yang efektif dan melengkapi mode visual yang terdapat dalam kartun. Lebih lanjut, temuan penelitian ini juga menunjukkan bahwa peran mode linguistik adalah memberikan konteks dalam kartun sebagai informasi tambahan sehingga pembaca dapat memahami pesan yang ingin disampaikan dengan lebih jelas.

Kata kunci: mode linguistik, mode visual, Teori Linguistik Sistemik Fungsional

Introduction

Pictures, images, or visuals are ideal for spreading an idea or message because they easily grab the reader's attention. In general, it is believed that pictures leave a longer-lasting impression on the minds of the reader or viewer than words heard or read. This statement is supported by Goddard (2002) that images help provide a thorough understanding of the text, directing attention to the object, landscape, or person being depicted and influencing how the text interacts with the reader. According to Mitchell (2005), society's current obsession with media images has formed a general culture that has seen a reduction in the use and application of language into images. According to Mohamed Redzwan et al. (2020), cultural aspects become important elements seen and observed in language. Although today's world is undergoing technological adaptations, cultural images and values should not be ruled out, especially in the media.

This is supported by research conducted by Mohd Yuszaidy and Muammar Ghaddaffi (2015) on the impact of new media on the system of the Malay community in Malaysia have found that the explosion of information technology that rapidly enables the internet offers a wide range of amenities such as text, graphics, images, audio, interactive and video, but seen less and less emphasis on the application of language in images, graphics, audio and video in conveying an idea, value or message. On the other hand, conventional mediums such as cartoons, comics, picture books, and game cards were found to meet the criteria as a medium that uses and applies language into images or pictures to convey the desired message, ideas, values , and information. This is because the nature in the painting of human characters, nature, and animals, and the environment worked together with beautiful language makes works such as cartoons and picture books easily accepted by the public.

Cartoon art plays an important role in modern society today as a medium for conveying ideas in satirical and humorous sketches (Puteri Roslina Abdul Wahid, 2003). Cartoon art can

also express opinions, construct valuable arguments, and provide specific knowledge on current social issues (Sani et al. (, 2012). Furthermore, cartoons are also widely used in the teaching of language, science, Islamic education, and other school subjects. Visually, the impact of cartoons is immediate (Bahrani and Soltani (2011). With a combination of words and pictures, cartoons can attract the attention and interest of students, improve their understanding, inject enthusiasm for learning, improve behavior, and increase productivity and creativity.

The effectiveness of cartoons as a vehicle in conveying information, disseminating ideas, and providing entertainment are related to their multimodal. From a multimodal perspective, images, behaviors, writings, etc., are referred to as 'modes' formed in semiotic sources to convey meaning. This is further reinforced by the opinion of Jewitt (2014), who states that multimodality conveys meaning through the configuration of images, gestures, reflection, body posture, sound, writing, music, utterance, and so on. Multimodality studies can be applied in various analysis fields such as analysis of cartoons, comics, caricatures, advertisements, music, science, counseling, psychology, sculpture, language, and traditions found in a particular culture and ethnicity. Moreover, both visual and linguistic elements found in multimodality are considered important mediums for meaning construction. Thus, a multimodality text is a text that conveys information through a variety of modes, including visual images, design elements, language, and other semiotic sources (Jewitt & Kress, 2003).

Many cartoon studies have been conducted to examine the study topics in their various perspectives. The topic of cartoon research was conducted based on various approaches, disciplines, and data. Most previous studies have focused on research-based on certain theories such as psychological theory, semiotic theory, humor theory, and so on that are more focused on the study of cartoon genres, history and development of cartoon, themes, and questions in cartoon drawing aimed at humor or politics. These studies often ignored verbal mode, visual mode, and linguistic mode in the cartoon itself.

In general, previous research on these topics has been conducted based on three main disciplines that researchers classify into (i) multimodal perspective studies, (ii) linguistic prospective studies, and (iii) semiotic prospective studies. The multimodal prospective study is the study of the diversity of modalities from various angles. There are multimodal studies that focus on linguistic modes in the basic perspective of communication to highlight the messages and images studied, and there are also multimodal studies that involve visual modes and verbal modes. This means that these researchers study either linguistic mode, visual mode, or verbal mode separately or collectively in various data sources such as advertisements and cartoons. The multimodal study's main objective is to analyze the components found in the linguistic mode, visual mode, and verbal mode in the data source used. Since the study's focus is on certain components and modes only, then the study's findings are not comprehensive.

The study of linguistic perspective is the study of language that looks at verbal elements focusing on language metafunction in the Systemic Functional Linguistic Theory by Halliday (1994). In the context of this study, the study was conducted by using either interpersonal metafunction, ideational metafunction, or textual metafunction to analyze verbal elements from various data. The study from a linguistic perspective aims to show that verbal elements can be investigated using any of the language metafunctions contained in SFL theory. The overall linguistic perspective study finding is that the metafunction of the language used cannot comprehensively describe the verbal elements studied without involving other approaches or theories. This suggests that the study of linguistic perspectives is still limited in discussing the verbal elements found in various sources or research data.

Meanwhile, semiotic prospective studies can be categorized into semiotic studies and social semiotic studies or visual social semiotic studies. The study of social semiotics is the study of semiotic resources, which is multimodal, that can basically be divided into two parts, namely the linguistic mode and the visual mode. The study of social semiotics aims to describe linguistic modes such as verbal elements and analyze visual modes that involve non-linguistic aspects such as gesture (signs), kinetics (movement), and others. Social semiotic studies' main purpose

is to prove that multimodal as an analytical procedure should be used to analyze texts using more than one semiotic mode, while semiotic studies involve indices, objects, and signs (symbols) as study indicators. The study of social semiotic perspectives is closest to the researcher's study because it involves visual and linguistic modes. However, semiotic perspectives also show imperfections because other semiotic sources such as discourse, style, and genre are not given focus in the study.

In conclusion, based on the objectives and findings of the studies of the three disciplines discussed, it is found that there are still gaps and shortcomings in the perspective of these studies. Therefore, this article focuses on the process of analyzing cartoons inserted in weekly newspapers. Kartun Usik-Usik (Cynical Collection Education) was created by a Khazim, a cartoonist, and published in Utusan Melayu (M) Berhad newspaper between 2003 to 2009, republished and insert inserted in the newspaper until today. Kartun Usik-Usik collection is not an ordinary cartoon inspiration because the cartoonists try to translate current issues in the world of education that adorn the newspaper's headline into the form of cartoons with messages with the concept of satire and criticism.

The objectives of this study is to: (a) To explain the linguistic and visual modes found in Kartun Usik-Usik using a multimodal integration approach. (b) To explain the multimodal inferences concerning the implicit message behind the linguistic mode found in Kartun Usik-Usik. (c) To analyze the process of using visual modes that produce meaning in Kartun Usik-Usik.

In general, multimodal analysis can be defined as communication media analysis that combines visual mode and language mode. Norris (2004) says that all interactions are multimodal. Multimodal studies apply all interactions, whether verbal interactions or visual interactions. Jewitt (2014) explains that multimodal is an innovative approach to representation, communication, and interaction that transcends language to study the various ways humans communicate, namely through images, sound, and music to gestures, body posture, and the use of space. Bezemer and Mavers (2011) define multimodal as an interdisciplinary approach that understands communication and representation more than just language. Multimodal research can be applied in various analysis fields such as analysis of cartoons-comics-caricatures, advertisements, music, science, counseling, psychology, sculpture, and traditions found in a particular culture and ethnicity.

Originally, multimodal was one of the branches of Systemic Functional Linguistics (SFL) studies conducted by Halliday (1994) and was further developed by Kress and van Leeuwen in The Grammar of Visual Design (1996, 2006). Approaches to visual and textual analysis have been expressed in a multimodal framework proposed in The Grammar of Visual Design. In 2006, Kress and van Leeuwen designed a multimodal social semiotic visual analysis methodology based on Systemics Functional Linguistic. According to SFL theory, multimodal consists of three metafunctions: ideational metafunction, interpersonal metafunction, and textual metafunction. In Social Semiotics, multimodal is categorized into three components: representational meaning, interactive meaning, and compositional meaning.

Since multimodal is more oriented to the field of application than a theory, it requires other theories for the analysis (Bezemer and Jewit, 2010). There are various approaches and theories to multimodal studies. Jewitt (2014) categorizes the Multimodal approach into three main approaches: namely (i) the social semiotic approach for multimodal analysis associated with Kress and van Leeuwen (Kress and van Leeuwen, 2001; van Leeuwen, 2005), (ii) the Systemic Functional Grammar (SFL) of discourse analysis associated with O'Toole, Baldry, and Thibault, and O'Halloran, (O'Halloran, 2004, 2005, 2011) and (iii) interactional multimodal analysis associated with Scollon and Scollon, and Norris (Scollon and Scollon, 2003; Norris, 2004, 2012). Among the three approaches, only the social semiotic approach is developing. Based on that capacity, this article's focus is more focused on the process of applying the social semiotics approach by Kress and van Leeuwen (also known as visual social semiotics) to examine the multimodal practice of cartoons in this study.

Studies on Multimodal in printed media cannot be separated from the study of visual modes and linguistic modes in newspapers, magazines, novels, short stories, comics, cartoons, and books. A multimodal study involving cartoon-drawn political figures was conducted by Conners (2010) in his study entitled "Barack versus Hillary: Race, Gender, and Political Cartoon Imagery of the 2008 Presidential Primaries". Conners (2010) examined the representations of Barack Obama and Hillary Clinton in political cartoon images during the 2008 presidential election, focusing on race and gender. Through observation, this study, despite its success in highlighting the structure or meaning of representation found in the Multimodal approach, still it is insufficient because it is not comprehensive because the analytical aspect does not involve conceptual processes that are part of the meaning of representation.

The next study was conducted by Rohani Embong and Hanita Hassan (2013) entitled "The Representations of Tun Dr. Mahathir in Lat's Cartoons in Addressing Issues of International Affairs." The objective of their study is to analyze the method of Tun Dr. Mahathir managing international relations. This study applies the Multimodal approach (Kress and van Leeuwen, 1996) to analyze visual elements and the Linguistic Functional Systemic theory developed by Halliday (1985) to analyze linguistic elements. The amount of data involved was two editorial cartoons drawn by Lat on a local newspaper themed on international affairs. Data were analyzed from a visual and linguistic perspective. Visual data analysis uses a Multimodal approach, while linguistic analysis uses Systemic Functional Linguistic Theory as the analysis tool. However, this study only examines Lat cartoons' visual modes instead of other metafunctional diversity such as interpersonal and textual. This is because this component is not directly related to the study's objectives, which focus on the message or meaning of Tun Dr. Mahathir, which can be obtained from the process types and participants. The researcher was also only guided by two editorial cartoons, so the data was limited and not extensive.

This part is providing previous studies on multimodal text involving electronic media. One of the texts with the complexity of meaning is an advertisement, both printed media advertisement and electronic media advertisement. Stoian (2013) conducted a study entitled "Tourism and Technology: A Multimodal Analysis of Online Heritage Promotion." This study analyzed multimodal texts in 3 websites promoting historical places in Europe. Through the researcher's observation, the study conducted by Stoian (2013) only focuses on the visual mode and the textual mode without stating the theories involved in his study but more on a fully descriptive description. Although it is stated that there is the use of multimodal analysis in this study, the elements in multimodal are not clearly described.

Not only on websites, but the growing network of multimodal texts in various media is also explored through music and film genres. Studies on environmentally-themed music videos are rarely the subject of research, even though environments focused on music videos have evolved over the past decade despite their impact being recognized by the younger generation. Among the figures who pioneered multimodal studies in the music genre are Carmen Daniela Maier and Judith Leah Cross (2014). Their study entitled "A Multimodal Analysis of The Environment Beat In A Music Video" adapts the Multimodal approach in data collection and analysis. Through the researcher's observation, the study conducted by Carmen Daniela Maier and Judith Leah Cross (2014) is quite interesting and suitable for the music video studied, but it only focuses on analyzing time and space in Earth Song compared to other multimodal aspects.

In the field of pedagogy, Jewitt (2008), who studied multimodal and literacy in the classroom, stated that it is necessary to change from a monomodal view in literacy because multimodal can help support pedagogical tasks in building students' understanding of multimodal systems. Carey Jewitt, Gunther Kress, Jon Ogborn, and Charalampos Tsatsarelis (2010), in a study entitled "Exploring Learning Through Visual, Actional and Linguistic Communication: The Multimodal Environment Of A Science Classroom," emphasize that learning can be created through the interaction between visual communication, action, and linguistics (i.e., learning is multimodal) and involves the transformation of information across different communicative systems (modes), for example; from speech to images.

This study concludes that a multimodal perspective can offer some new messages for the science of teaching practice. It also suggests that research that focuses on learning and teaching as a purely linguistic process will not fully understand learning and teaching in the classroom and thus will deny non -linguistic work by teachers and students. It is undeniable that the study made by Carey Jewitt, Gunther Kress, Jon Ogborn, and Charalampos Tsatsarelis (2010) is seen to be quite systematic by using the analysis of the social semiotic approach. However, studies by them do not highlight linguistic modes in detail instead of visual or image modes.

Method

The main source of data for this study were the manuscript cartoon music (Cynical Collection of the World of Education) published by Utusan Melayu (M) Berhad in 2009. Collection Kartun Usik-Usik (Cynical Collection of the world of Education) is the work of cartoonist Khazim Haji Sulaiman ; a painter and cartoonist in Education Unit, Utusan Melayu. The cartoon book Usik-Usik (Cynical Collection of the World of Education) is 46 pages thick and presents the 50 best cartoon collections produced by Khazim with the concept of satire and criticism on current issues in national education. The question to be addressed in this study is how visual elements and linguistic elements can express messages on issues of the world of education. Education issues need to be explored to find new methods in solving the phenomenon of education (Osman et al (2019). Data will be analyzed using Multimodality Theory (Kress and Van Leeuwen, 1996).

This theory applies the concept of Systemic Functional Linguistics (Kress and Van Leeuwen, 1996). This theory is described as a method for the social semiotic analysis of visual communication (Kress and Van Leeuwen, 1996). This theory helps in analyzing and identifying messages embedded in different modes (ways), for example visual and sound, and the way the message is delivered. In line with Systemic Functional Linguistics, this theory consists of three components, namely compositional, interpersonal and representational. Compositional is associated with textual metafunction, interpersonal components are parallel to interpersonal metafunction and representational are parallel to ideational metafunction.

Result and Discussion

Description of cartoon work based on multimodality theory

In this part, analysis description is done in stages, which includes reading the dialogue or text on the cartoon as a whole to understand its meaning, determining Mood and Residue in interpersonal metafunction. The linguistic elements contained therein of subject and finite (auxiliary verb) each clause unit in the text (dialogue). In identifying residues, elements such as question words (Wh- Interrogative), vocatives, comments (modal- adjunct) and command words (Imperative- Let's) are also focused. Also, the meaning of representation found in the visual mode is examined through several processes such as narrative process and conceptual process.

Data analysis were divided into three categories, namely (i) data analysis based on interpersonal metafunction under linguistic mode, (ii) data analysis based on representational meaning under visual mode and (iii) implicit message analysis on educational world issues behind the cartoon inserts. All the analysis performed includes the elements under interpersonal metafunction and meaning representation. In this context, the text is analyzed based on the lexical found in the text as the source of data other than images or visuals. According to Sarudin et al. (2019a, 2019b), lexical -based studies can describe the description of meaning more clearly when it is parsed from a linguistic point of view.

Descriptive Analysis Based on Interpersonal Metafunction

In conducting the data analysis, the explanation of the linguistic mode elaboration method based on SFL Theory (1994) was performed. The procedure of analyzing research data based on

interpersonal metafunction involves two stages. The first stage is the analysis of the mood system. The second level is the analysis of the residue. According to Halliday (1970), interpersonal metafunction is the use of language to interact between language users. Clauses have the meaning of exchange in interactions involving the reader or the audience (Halliday & Matthiessen, 2004: 106).

Interpersonal metafunction is used to analyze clauses to the Mood element which is divided into two, namely Subject and Auxiliary Word (Finite). In addition to the mood element, the second element contained in interpersonal metafunction is the Residue element. The subject consists of participants in an image, whether animate or inanimate objects, individuals or groups, institutions, places or abstract concepts, while the Auxiliary Word (Finite) can be divided into two, namely the auxiliary word aspect and modal auxiliary words. In the context of this study, the researcher refers to the characterization of auxiliary words based on the book Tata Bahasa Dewan (2008) by taking the approach that auxiliary words describe verbs from two angles of meaning according to the meaning supported by both types of auxiliary words, namely (i) auxiliary word aspects that describes the temporal aspect of the verb, and (ii) the modal auxiliary, which describes the mood aspect of the verb.

Interpersonal metafunction analyzes clauses to the mood element, divided into two, namely subject and auxiliary word (finite). In addition to the mood element, the second element contained in interpersonal metafunction is the residue element. The subject consists of participants in an image, whether animate or inanimate objects, individuals or groups, institutions, places, or abstract concepts, while the auxiliary word (finite) can be divided into two, namely the auxiliary word aspect and modal auxiliary words. In the context of this study, the researcher refers to the characterization of auxiliary words based on a grammar book entitled Tatabahasa Dewan (2008). The approach applied is that auxiliary words describe verbs from two angles of meaning according to the meaning supported by both types of auxiliary words, namely (i) auxiliary word aspects that describes the temporal aspect of the verb, and (ii) the modal auxiliary, which describes the mood aspect of the verb.

An aspect auxiliary word is a word form that gives rise to a time difference, whether it is past, present, or future. The forms of aspect auxiliaries are *telah, sudah, baru, pernah, sedang, masih, akan, mula*, and *belum*. Modal auxiliary words are word forms that describe the mood associated with the action performed, such as *hendak, mahu, harus, mesti, boleh, dapat, enggan, patut* and *mungkin* (Tatabahasa Dewan, Edisi Ketiga, 2008: 258-259). Examples of the categorization of aspect auxiliaries and modal auxiliaries based on Dewan Grammar (2008) are seen in the table below:

Table 1. Aspect Auxiliary Words

Has been done done	being done	Has not been
sudah	sedang	belum
telah	masih	akan
pernah	mula	
baru		

Table 2. Modal Auxiliary Words

_____

mesti melakukan	*hendak* melakukan	*berkeupayaan* melakukan
Must do	will do	try to do

_____

harus	enggan	boleh
patut	mahu	dapat
mesti	hendak	
	mungkin	

_____

Interpersonal metafunction can be analyzed through word or sentence types. The types of words or sentences can be divided into four, depending on the intonation or song of the language and its purpose. The four types of words or sentences are comment words or statement sentences (declarative mood), question words or interrogative sentences (interrogative mood), command words or command sentences (imperative mood), and vocative (vocative) or exclamation sentences (Board Grammar, Edition Third, 2008: 351). The four types of words or sentences are known as residue, the second stage analysis under the interpersonal metafunction element. Based on the categorization of interpersonal metafunction, it is believed that the analysis from the perspective of linguistic mode can be conducted more comprehensively.

Descriptive Analysis Based on the Meaning of Representation

The analysis of the visual mode of the cartoon can be peeled through the structure or meaning of the representation. The meaning of representation can be divided into two categories. The first category consists of Narrative Process, which includes the action process, reaction process, speech process and mental process, and situation process. The second category is the Conceptual Process, which consists of a classification process, an analytical process, and a symbolic process. The visual mode analysis guided by the characterization of the meaning of the representation is more complete and detailed.

In this study, the researcher applied the visual analysis framework introduced by Kress and van Leeuwen through The Grammar of Visual Design (1996, 2006). Approaches to visual and textual analysis have been expressed in a multimodal framework proposed in The Grammar of Visual Design. In 2006, Kress and van Leeuwen devised a multimodal social semiotic visual analysis methodology based on Linguistic Functional Systemic Theory.

The framework visual analysis is metafunctional and was developed to analyze printed images such as newspaper advertisements, magazine layouts, and picture-contained books. The visual mode found in multimodal cartoons is expressed through the meaning of representation which will be analyzed based on the narrative process and conceptual process. The narrative process means the process of describing a situation. Under the narrative process, there are active processes, reaction processes, speech processes, mental processes, and situational processes. The situational process can be divided into three parts: determination, meaning, and accompaniment, while the conceptual process is categorized into the classification process, analytical process, and symbolic process.

According to Social Semiotic Theory, multimodality consists of three components: representational meaning, interactive meaning, and compositional meaning. The representational meaning component resembles ideational metafunction, while interactive meaning resembles interpersonal metafunction, and compositional meaning resembles textual metafunction found in SFL Theory. Briefly, the similarities or correspondences between the metafunctions found in SFL Theory and social semiotic terms are shown in Table 3. Data analysis

will be performed based on the visual mode perspective and the linguistic mode perspective in an integrated manner.

Examples of representational meaning characterization based on a multimodal approach area in the table below:

Table 3. The Characterization of Representational Meaning

_____

| No. | Types of Process | General Characteristic |

_____

1   Narrative Process   - has a vector (usually consisting of a diagonal line that can consist of shapes or limbs, eye contact or other devices that means "connected to", "joined to" or "connected to"

- images allow the viewer or reader to exist in the story because the image has a motion vector.

- describe the process related to 'happening' or 'doing'.

- can be divided into four categories; action processes, reaction processes, verbal and mental processes and state processes.

_____

2   Conceptual Process   - does not involve vectors.

- image has no vector.

- represented participants tend to tell the audience the concept of 'who' or 'what' they represent.

- describes the process of 'becoming' or 'having'

- represent the performer in terms of class, structure or meaning.

- can be divided into three categories; classification process, analytical process and symbolic process

(symbolic process).

_____

Source : Kress dan van Leeuwen (1996, 2006)

Picture 1: GK1

The multimodal analysis of visual modes in this study focuses on the representational component of actors (participants) and process types. Actors can consist of people, places, or things, while process types can be categorized into narrative processes or conceptual processes. Consistent with Halliday's (1994) type of process, conceptual is 'making something,' while the narrative is the process of 'doing something' (Halliday and Matthiessen, 2004). The type of process in the cartoon is determined by identifying the participants' eye-vectors in the cartoon.

In other words, if there is an eye vector line, the process is defined as a narrative or transactional response, while the absence of an eye vector line indicates the process as a conceptual process or also known as a non -transactional reaction (Rohani Embong, Hanita Hassan and Noor Aireen Ibrahim, 2016). Identifying process types and participants help define the meaning of the image in terms of what is happening, who is involved, when, and where it occurs.

Based on GK1, the representational meaning analyzed clearly shows that the representation of a male teacher or actor is firm but at the same time gentle because he can still be patient with the attitude of 'soft' students who not only fail to complete school work but also behave in a fabricated manner. Although the 'soft' student's offense is not clearly stated, we can still assume that the student did not complete the assigned school work. In this case, the mental process and the auction process occur through the representation of the male actor or teacher. The evidence can be attributed to the thought bubble in DGK1A2, namely;

"Aik! Belum kena dah nangis! Ni yang aku lemah nak menghukum pelajar lembut ni…"
"Aik! Not beaten yet but cry already! This I am weak to punish this soft student…"

Based on GK1, mental processes and action processes also occur through the actor or character of the Principal or Headmaster who lurks outside the classroom. As a school administrator, a Principal will usually patrol from class to class to ensure that the teaching and learning process runs smoothly without any interruption. The 'soft' behavior of the students who shouted when they were about to be caned has attracted the Principal's attention to keep an eye on what is happening. Accordingly, the feeling of suspicion and the action of lurking at the door by the Principal can be associated with mental processes and action processes. This can be evidenced by the existence of a thought bubble in DGK1A3:

"Fuh! Remember, there was a case of abuse earlier."

In GK1 above, the soft student character is placed to the left of the picture, and he can easily be identified as a soft learner from visual cues, for example, in terms of his hands and feet being lifted sideways when whipped by his teacher. Also, the linguistic cues found in the thought bubble, "Aik! Belum Kena dah nangis! Ni yang Aku lemah nak menghukum pelajar lembut ni…" gives further clues to help the reader describe the character of the Principal through his position in the middle of the picture between the male teacher and the other students but his body is outside the classroom. According to Kress and van Leeuwen (1996), items placed in the middle are connected to items placed on the left and right. Therefore, this means that the Principal's placement of position in the middle of the picture is to state that he is acting as an intermediary between the male teacher and the gentle student. Similarly, he is also easily identifiable as a school administrator or Principal by describing his dress and physical features of a tie, square glasses, a mustache, and a slightly bald head.

Besides, the existence of eye vectors from the Principal to the male teacher can also be observed, the line of eye vectors between the male teacher and other students in the class. Eye vector lines indicate narrative processes in visual images (Kress and van Leeuwen, 1996). The presence of narrative processes proves action processes, reaction processes, speech, mental processes, and situational processes in GK1. While the issue of education to be highlighted in GK1 is about the existence of gentlemen in society, it also affects the situation in schools to create an unpleasant situation among students and teachers.

Linguistic Mode Analysis

The linguistic mode analysis in this study is based on interpersonal metafunctions involving the Mood and Residue systems. Examples of analysis can be summarized as the following table 5:

Table 5   Linguistic Mode Analysis

DGK1A1

_____

| Pelajar | mahu | pendekatan lembut | untuk guru menghukum pelajar. |
_____

| Subjek | kata bantu ragam (Finite) | predikat | adjung (kata pelengkap) |

_____ Residu:

Ayat Penyataan/Komen (Declarative Mood)
_____

DGK1A2
_____

| Aik! | | Belum kena | dah nangis! |
_____

| Vokatif (Ayat Seru) | kata bantu aspek | kata bantu aspek |
_____

| Ni yang aku lemah | nak | menghukum pelajar lembut ni |
_____

| subjek | kata bantu ragam | predikat |
_____

Residu: Vokatif (Ayat Seru)
_____

DGK1A3
_____

 Fuh! Ingatkan ada kes dera tadi …
_____

Vokatif (Ayat Seru)
_____

Residu: Vokatif (Ayat Seru)
_____

In summary, the example of data analysis involves only the first image or GK1. These data analysis methods can also be combined or carried out simultaneously between linguistic mode analysis and visual mode. However, for easy understanding, the analysis was performed separately.

Conclusion

Overall, the researcher's analysis can explain how the visual mode and linguistic mode found in cartoons can be analyzed in an integrated manner through a multimodal approach while comprehensively describing the messages and issues related to the world of education implicit in the study material. More interestingly, language text was found to complement the visual message, i.e., the language text acted as an extension to the visual element. In other words, the function of language text is to provide context for the advertisement by adding additional information so that the reader can understand the message from the highlighted image.

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